

FULL CONTACT

M A G A Z I N E



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25 TA LIFE DISCIPLE EARTH CRISIS ASIAN CINEMA SHOW REVIEWS

FULL CONTACT

M A G A Z I N E

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COULEURS

Welcome to the first issue of FULL CONTACT MAGAZINE.

Full Contact is a result of 15 years in the scene and a lot of hard work over the past 9 months.

The goal of Full Contact is to document hardcore + straightedge by using as many mediums available — the major medium being photography. In documenting the hardcore + straightedge scenes we will not just be documenting the music, but also other aspects that make up the scene such as tattooing, starting your own label, and distro of a magazine/fanzine, etc...

Full Contact's approach to articles and CD reviews is to be as straight-up and honest as possible, as well as being informative but with a sense of humor. We hope that you, the reader, will find Full Contact informative and entertaining and most of all accessible as a forum for ideas, opinions, and submissions. Full Contact invites contributions of interviews, articles, scene reports, CD reviews, etc. from people all over the world.

Putting together a magazine such as Full Contact relies on financial support of advertisers. Understandably, no one wants to put money out for a product that doesn't physically exist. The following people and labels took the risk and showed true hardcore spirit. On behalf of Elle and myself, we would like to thank the following people for their support and hard work in the making of Full Contact 1.

peace
rod.



First and foremost, I would like to thank Rod for giving me the challenge to take on this project knowing that his scene was something different than what I was used to; for letting me ask a ton of questions with everything regarding hardcore + straightedge and allowing me to see the candid side of the scene. And lastly, giving me a lot of freedom with design and never looking over my shoulder. We got through with all the ups and downs. Thanks for the support and patience as my partner and as my friend.

respects
elle.

FULL CONTACT MAGAZINE創刊号へようこそ。このFull Contactmagazine vol.1は15年シーンに携わり、この9カ月のハードワークにより創刊することができました。

Full Contactのコンセプトは、多くのメディア（フォトグラフを主体として、）を使い hardcore/straightedge全体をドキュメントしていくことです。musicシーンだけでなく タトゥー、レーベル設立、magazine/fanzineの出版など、です。

記事とCD-reviewsなどへのFull Contactのアプローチは、できるだけストレートに、おもしろく、かつためになる存在であること。そして、読者の皆さんが、楽しくフォーラム（アイディア、意見、サブミッションなどの公開討論）として、とりわけアクセスできる＝フルコンタクトできることを望みます。Full Contactは世界中からの、インタビュー、記事、シーンレポート、CD批評、その他の投稿を歓迎します。

広告主の財政的な支持に頼り、Full Contact magazineをまとめることができました。創刊号（まだ存在しない雑誌）のために誰も金銭面で、サポートを望まないのは、理解できます。が、以下の人たちが、レーベルが、リスクを負い＝真のhardcoreスピリットを見せていただけた、おかげで、Full Contact VOL.1を創刊できたことを、彼らのサポート、そして、ハードワークに僕と、elleは、心から、感謝します。

BANDS

Rick Healey & 25 Ta Life, Jason & Stigmata, Scott, Karl & Earth Crisis, Brian & Ten Yard Fight, Tim, Matt & V.O.D., John Joseph & Both Worlds, Lou & S.O.I.A., Roger & Agnostic Front, Kevone & Bulldoze, One King Down, Kneel & Sons of Abraham, Jimmy G & Murphy's Law, Time Flies, Straight Jacket, Buried Alive, Diesel, Dan & Disciple, Shutdown, Bombjack, Diabolus, Paul Bearer & Sheer Terror, Awkward Thought

All the bands who let us take pix and sent stuff.

LABELS

Kevin & Barbara @ SFT, Tony & Chuck @ Victory, Bob @ EVR, Dave @ Triple Crown, AJ @ Resurrection A.D., Kerri @ Epitaph, Tommy @ Revelation, Jumbo @ Howling Bull Japan, Josh @ Pure Hate, Black Pumpkin, Marco @ Century Media, Michelle @ Fearless, Rory @ BYD, Jaimie @ Roadrunner, Rose @ Attic, Anna @ Exit/Wreckage, MadMob, Jeff @ Smorgasbord, Dave @ ECE, Chris @ Goodfellow, Ed @ Goodlife, Mark @ Initial, Jose @ Desperate Fight, Tive @ Burning Heart, Bombjack, Nawpost, Awkward Thought, Some, Brian @ Fatwreck

PEOPLE

Mike & Heidi @ Spazz, Ken Chapman, Derek Emerson & Heather, Mike McHugh, Mike LeDrew & Dz (for the tats), Rick McGinnis, Dr. Ken Kinakin, Mark Finkelstein, Brian Taylor @ Rotate This, Momo, Fumie, Yoko, Anchun, Shiho in Japan, Gary Day, Piney @ DC Shoes, Dennis, Otto S, Julian @ Fant-Asia '98, Brendan Heavy & The Rochester Crew, Albany sXe, Jane @ Robin for all the help and a place to stay, Ben for the help and couch, CBGB's, Coney Island High, Stuart & Scott @ Lucky 13 Tats, Japan Foundation, Ian Pedley, Ken Huff, JETRO Toronto, my friends @ Lee's, Andy Dobro.

SPECIAL THANKS

My mom & dad for all support and understanding, my family, Marc Kalteis for friendship, advice and guidance over the last 8 years, Ikuko Nakafuji, X Ewen for show hook-ups, Colin & all at Fant-Asia '98 for all the hook-ups, Steve & Michelle Erret for all the advice and free scans, Dilip & JVC Canada. Elle for all your hard work and sacrifices to get this done.

I would like to dedicate FC # 1 to the memory of Mrs. Judy Day and those who will miss her.



VENUE
Tramps NYC
51 W. 21st St.

ATTENDANCE
1400 (sold out)

BAND LINE UP

Mudball
CH
Shutdown
Fahrenheit 451
Sick of it All
Both Worlds
Cru Mays
Viohazard
Maximum Penalty
Absolute Bloom
H.O.A.
Crown of Thorns
25 To Life
Sub Zero
Duen
Roguish Armament

HARDCORE Against HUNGER

PHOTOS + REVIEW BY ROD ORCHARD





BURN

Hardcore Against Hunger is the first in what should be an annual event according to organizer and front man of Both Worlds, John Joseph. The goal of Hardcore Against Hunger is to raise money for a New York soup kitchen/meals-on-wheels for the homeless and shut-ins. The major difference between this program and others is that they prepare vegetarian and vegan meals. "Some people, like those with HIV, are on a diet where they need a specialized diet. We are also trying to supply people with healthy meals with the protein they need to survive on the streets."

In order to raise the money for the kitchens' supplies, computers, and renovations Joseph called on some of his friends, who just happened to be in some of the most successful hardcore bands - Sick Of It All, Burn, Madball, 25 Ta Life, VOD, Crown of Thornz and CIV. An unexpected highlight was the brief reunion of Straight-Ahead during the SOIA set. The sell-out crowd of over 1400 was also treated to a rare reunion (well semi) of The Cro Mags, which included original members Doug Holland on guitar and Mackie on drums.

The show was a great success all around. Not only did the show run on time (always a rarity) but also managed to raise over \$14,000 to add to the \$10K from Joseph's own wallet. The only negative incident happened when some moron ripped down the Krishna temple's banner. Said moron was quickly escorted from the club NY style - by the hair. A second show is planned featuring a more mainstream line-up. We'll keep ya posted!



BACKSTAGE

Press

MAR 29 1994

HARDCORE Against Hungerは、Both WorldのフロントマンJohn Josephが、組織をとり行った最初の年次イベントである。Hardcore Against Hungerの目的は、ホームレスとshut-ins (寝たきり病人) のためにNew York soup kitchenと呼ばれる給食配達サービスのために基金を募るもので、このプログラムの他のメンバーは、ベジタリアンとvegan(極端な菜食主義者)の食事を準備することである。I"HIVなどに感染している人たちは、特別な専門ダイエットが必要とされているんだ。また、我々はストリートで、サブライブする(生き残る)ために必要なタンパク質、健康な食事を人々に供給しようとしているんだ。"]

the kitchenの必需品、コンピューター、レノベーションなどの、必要経費 (money)を募るために、Josephは、彼の友人達 (サクセスフルなハードコアバンド) に呼びかけた。-Sick Of It All, Burn, Madball, 25 Ta Life, V.O.D, Crown of ThornsとCIVなど、予想外のハイライツは、SOIAの間のStraight-Aheadの再結成であった。また、1400以上の群衆 (キッズ連) は、オリジナルメンバー、guitarのDoug Holland, drumsのMackieを含んだこのレアな再結成The Cro Magを楽しんだ。ショーは、大成功であった。時間通り、完璧に運ばれただけでなく (これは本当にレア!) これまでのJoseph自身からの\$10kに加え、14,000ドル以上集めることができた。

唯一ネガティブなインシデント (付随事件) は、何人かの低能な奴等がクリシュナ寺院の旗を引き裂き下ろしたことだ。その奴等曰く、"引き裂き下ろすことで、俺達は、NYスタイルにエスコートしたんだ。"] と。...、次のこのイベントはよりパワーアップしたラインアップで、夏の終わり頃か、秋ぐちに予定されている。随時お知らせします。

CROMAGS - BOTH WORLDS





MATGILL



MATGILL



SHUTTOWN



VOC



CROWN OF THE FENZ



MT

So you've seen the US releases of Jackie Chan's dubbed past works, but I've got news for you - you've seen nothing! Hong Kong action cinema to most simply means Jackie Chan, John Woo, and Chow Yun Fat. If you are one of the unenlightened few who solely worship that holy trinity, it's time to realize there's some other gods on the block. Sadly, because of our narrow-minded media coverage here in North America, one scarcely hears about other players in one of the most entertaining movie industries around. Failure to mention these ignored icons causes this author to foam and rant like a crazed drunken swordsman, so it's time to lay down my sword and use the pen to win my cause.

In Hong Kong, just as in Hollywood, for every Arnold, there's a Sylvester, a Segal, and even a Van Damme. Jackie Chan? He's just the tip of the iceberg when it comes to death-defying stunts and fighting machines. And who do HK audiences go see when Chan doesn't have a movie playing in the theatres? There's Chan's two Peking Opera school classmates, Sammo Hung and Yuen Biao, who even though have starred alongside him, have their own films that deliver just as many, if not more kicks than Chan's trademark brand of comedy-laced kung fu. Another top name in contemporary martial arts cinema is Jet Li, Mainland China's kung fu wonderchild who was national wu shu (an acrobatic form of kung fu) champion five years running. He's the next HK name to break into the American market with his upcoming role as a Triad gang leader who's slated to kick the asses of Gibson and Glover in *Lethal Weapon 4*. His first role as a villain, Li has played the role of true-life martial arts folk hero Wong Fei Hong in the *Once Upon A Time In China* series directed by Tsui Hark, another legend of HK cinema.

If it weren't for Tsui Hark (pronounced Choy Hak), John Woo would still be making lame comedies in unknown obscurity. A director, producer, and actor whose trademark style is rapid fire edits

and outrageous action sequences, recently helmed the Van Damme/Dennis Rodman vehicle *Double Team*, which had some of the finest fight scenes put on American screens. His HK production jobs have included Woo's heroic bloodshed classic *The Killer*, the sword and magic action trilogy *A Chinese Ghost Story 1-3*, the blood and betrayal thriller *The Big Heat*, the slashing blades and magic of *The Swordsman* and the dark kung fu noir *Burning Paradise*. Whether Hollywood will successfully tap his talents is yet to be seen, but his past work is more than enough to make the uninitiated fans head spin.

John Woo is famous for making essentially three films (with the exception of his finest, *Bullet In The Head*) that are more or less the same. Even though he also casts Chow Yun Fat in many roles, Ringo Lam's works however range from undercover cop-s'n'robbers (his *City On Fire* being the uncredited inspiration for *Reservoir Dogs* complete with a three gun stand off climax), to gritty prison tales (broken bottle justice in *Prison On Fire 1 & 2*) to kung fu comedies (Jackie Chan's *Twin Dragons*, which was co-directed with Tsui Hark). His North American debut was the dismal Van Damme flick (even though he stumbles rather than kicks as an actor, at least Van Damme picks directors who make him look good) *Maximum Risk*, which was butchered against his will by the studio. After suffering that ordeal, he returned to HK and made the superb heist thriller *Full Alert* for a fraction of the budget of his Hollywood feature.

Rather than list the countless stars, directors and producers who have made undiscovered gems, I'll settle by listing what I consider the next films one should see once they've acquainted themselves with the Holy Trinity of HK cinema.

colin geddes of asian eye

Jackie Chan's過去の作品を見た俺が、usリリース版を見た人達に言えることは、何も見ちゃいない!のさ。香港アクションシネマは、最もシンプルに言うとならJackie Chan John WooとChow Yun Fatの3人を意味する。もし君がholy trinityだとしたら、他にもゴッドがいることを悟る時間がやってきましたよ。悲しいことに心の狭い北アメリカ、(メディアの到達した=ハリウッド映画産業の中)では、他国のプレイヤー達の話に聞く耳を持たないのです。俺の神聖なる香港アクション界を無視する奴等には、クレイジーに叫び&吠えるよりも、俺のこのペンを持って言い聞かせる時がきたね。

ハリウッドは、Arnold,Sylvester,Segal, Van Dammeのためのものに対して、香港でのJackie Chanは?彼はファイトマシーンとして、ただ、冷静に死一公然とスタントに挑む奴なのさ。チェンが劇場で放映されていない時、香港人が劇場に行くのだろうか?いやいやかな。チェンの北京Opera学校での同級生である、Sammo HungとYuen Biaoが、チェンの横に出演し、彼ら自身もチェンと同じ様に、カンフーコメディ(キックは欠けるけど、、、)を作るようになった。

現代の武術シネマのもう一人のトップスターは、Jet Liである。彼は、中国本土の国家の武術 wu shu (カンフーのアクロバットの形式)で、5年連続チャンピオンを維持するという驚異の子供であった。そのjetが、アメリカ市場にブレイクする次の香港人である。次の最新映画での役どころは、Lethal Weapon 4の中でギブソンとGloverを蹴りあげるギャングのボスである。jetの初役は、悪者であったが、Tsui Hark監督のワンスアポンアタイムインチャイナ、シリーズ(HK映画)では、Jetは、真のマーシャアルアーツの英雄Wong Fei Hong役を演じた。

もしそれがTsui Hark (チョイハクと発音。)監督でなく、ジョンWooであったなら、まだ不十分なコメディを作っていただろう。ディレクター、プロデューサー、役者としてのTsui Harkのトレードマーク、スタイルは、速攻アクションシーンの連続でレイビッドファイアー(めまぐるしく速い)編集である。最近で言うとVanDammeとDennis Rodmanのダブルチームはアメリカンスクリーンに見事なファイトシーンをもたらした。彼の香港でのシネマワークには、Wooの流血古典的なThe Killer、剣の不思議な動きなA Chinese Ghost Story1-3。血と裏切りスリラーThe Big Heat。マジックスラッシングブレードThe Swordsman。そして、ダークカンフー系Burning Paradiseなどである。ハリウッドが、うまくTsui Harkの才能を引き出せたかどうかは、まだ見受けられない、がしかし、彼の過去の作品から俺達の頭を十分にスピニングしてくれた。

John Wooは、本質的に同じような3つの作品(Bullet In The Head (これは素晴らしい。))を除いて)を作ることで有名である。またJohn Wooは、Chow Yun Fatを多くキャスティングに起用している。Ringo Lamの作品はアンダーカパー警官強盗もの。(City On Fireではクライマックスがずれるという所はReservoir Dogsからのインスピレーションである)から、勇敢な刑務所ストーリー(broken bottle justice in Prison On Fire1&2)にそしてカンフー・コメディ(Jackie ChanとTsui Harkの共同作品(Twin Dragons)にまでまたがる。Ringo Lamのノース・アメリカン・デビューは、つまらないVanDamme野郎への軽キックになったと言える。(バンダムはつまらない俳優だが、しかしVanDammeは彼をよく見せることができるディレクターを起用できる奴だが、。)

Maximum Riskは、彼の意志に反してそのスタジオのバッドな編集だったが、その苦難で苦しんだ後に、Ringo lamは香港に戻って、ハリウッドへの資金稼ぎのため強盗スリラー映画Full Alert (よかったよ。)を作った。

他に無名な製作者、スター、ディレクター、プロデューサー達が発見されていない数知れない宝石=シネマを作っているのが僕がリストアップ紹介することで、香港シネマ界のHoly Trinityを崇拝してあげて下さい。

Iron Monkey (1993)

A prequel to the Once Upon A Time In China series finds a young Wong Fei-hong and his father in a town torn apart by a corrupt Manchu official. A local doctor known for his wisdom, is by night the Iron Monkey - a hooded kung fu Robin Hood beloved by the townsfolk. The martial arts master and his son accept the hospitality of the doctor, but not before being blackmailed into capturing the Iron Monkey. Produced by Tsui Hark and directed by Yuen Woo-ping (Drunken Master), Iron Monkey is a cult favourite with non-stop action and wire-enhanced acrobatics, climaxing in an aerial fight on wooden poles over a fiery pit. Yuen's furiously psychotic fight scenes featuring styles like the 'No Shadow Kick' and the 'Flying Sleeves' have been embraced and mimicked by hip-hop artists in their lyrics and videos.

Red To Kill (1994)

Forget the graceful skills of Jet Li and Jackie Chan and let yourself fall into the grim, diseased urban horror of this big screen nightmare. This is what Category III [the HK X-rating] films are all about. Gratuitous nudity, extreme violence and bad taste! A rapist terrorizes an apartment complex, targeting a young mentally retarded girl. What follows are scenes of unflinching brutality that climax with one of the bloodiest revenge twists ever. Not PC and not a first date film! By the director of the equally sick Untold Story and Doctor Lam.

On The Run (1988)

When Yuen Biao's ex-wife is gunned down by a professional hitwoman for her role in a police corruption ring, he takes custody of their daughter and flees into the night, only to meet up his ex-wife's killer. Betrayed by her bosses, she teams up with Biao to escape the wrath of both the police and the underworld. This is a journey into a dark brooding neon world where a bullet is waiting at every turn. HK noir action at its peak!

Burning Paradise (1993)

Director Ringo Lam and producer Tsui Hark team up for Lam's first period film, a radical retelling of the legendary Shaolin patriot, Fong Sai Yuk. Fleeing the massacre of the monks at the Shaolin Temple, he and the surviving monks are caught by an old Ming Tyrant and his army, held captive in the underground chambers of the evil Red Lotus Temple. It's a kung fu chase through the booby-trapped caverns with decapitations, impaled bodies and a giant Buddha hiding a primitive gatling gun

behind it's eyes of purity. It's Texas Chainsaw meets Enter the Dragon!

Eastern Condors (1986)

Sammo Hung directs and stars with an all-star martial arts cast in a high octane kung fu version of The Dirty Dozen meets The Deer Hunter. A team of military prisoners with the help of some kung fu commando girls, are given a chance at freedom if they destroy a lost munitions silo deep in North Vietnam. It's a high body-count affair, filled with gun battles, explosions and some of Hung's greatest fight choreography.

Painted Faces (1988)

Essentially a biopic of HK's kung fu trio Jackie Chan, Yuen Biao, Sammo Hung dramatizing their early years at a Peking Opera school. Hung plays Master Yu [his real life teacher], sifu who teaches his students acrobatic martial arts through harsh and brutal training. As HK gets more modern, Opera declines in popularity leaving a graduating class with no other form of employment than as stuntmen in the popular kung fu film that are starting to sweep the colony by storm. In order to truly appreciate the talents of Jackie Chan and company, this is a crash history lesson into the roots of a genre.

Beyond Hypothermia (1997)

After John Woo left for America, what's next? This is it, a depressing and violent tale about the lonely life of a female assassin for hire, floating like a phantom between assignments. She becomes involved with a lowly noodle vendor, but when the followers of a Korean gangster she killed locate her, both she and the man she loves are in mortal danger. A highly stylized glimpse into the twilight world of contract killing, that, if told in America would seem cliched, but in HK the exoticism and style keep it above the usual US Reservoir copycat fare. Directed by Patrick Leung, screenwriter for John Woo's nihilistic Bullet In The Head.

The Longest Nite (1998)

After the heads of rival gangs fighting for control of Macau's casino empire are weakened by a bloody eight month war, a cop (Tony Leung) playing both sides of the game gets drawn into a vicious game of cat and mouse when a tattooed assassin arrives in town. If you like your screen violence with a dash of hot sauce, here it is, with iron bar interrogation beatings, bar hostesses with bloody noses, corpses with severed heads, synapse-snapping car chases, villains rather than heroes and

enough twists to hold even the most jaded viewer's attentions. Released post-1997 take over, this dark vision is the true future of HK cinema.

The Blade (1995)

Director Tsui Hark's rapid fire remake of the 1967 kung fu classic The One-Armed Swordsman. After losing his arm in battle with a group of ruthless bandits who killed his father years ago, Zhao must master the art of one-armed swordfighting. There's way more than that to the story, but kick back and watch 45rpm amputee-fu. Kinda like Kurosawa [The Seven Samurai, Yojimbo] making speed metal videos for MTV.

Fist Of Legend (1994)

A remake of Bruce Lee's Fist of Fury!? It ain't blasphemy, it's the gospel! Jet Li reinvents a hero for the nineties with some of his best straight on wireless fight choreography under the watchful eye of Yuen Woo-ping [Iron Monkey]. Li plays a Chinese martial artist studying in Japan who returns home upon hearing the news of his master's death, only to discover his master was weakened by poison and killed in a tournament with a Japanese fighter. See Li snap bones right, left, and center as he takes on a school of Japanese martial artists leading up to a bloody 20 minute fight with the general who ordered his sifu's death. And unlike the slightly racist Bruce Lee version, not all the Japanese characters are unrepentant villains.

Story of Ricky (1991)

Based on the Japanese comic Riki-Oh by Tetsuya Saruwatari and Takejo Masuhiko, this blood and gut-splattered flick delivers the goods with over-the-top violence and a lack sense of humour. It's a bleak future where prisons are commercial franchises like MacD's! A new inmate soon finds himself pitted against the gang bosses of each of the four prison wings and a corrupt warden. Each fight out does the previous one, with strangulation with the opponent's own intestines or the hero tying his severed tendons together with his teeth and continuing the bloody battle! Imagine a kung fu version of American Me with the splatter humour of the Black Knight sketch from Python's Holy Grail.

- c. geddes

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earth crisis is...

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Scott Crouse - Guitar
Ian Edwards - Bass
Eric Edwards - Guitar
Dennis Merrick - Drums



EARTH CRISIS

FULL CONTACT : *Why did Earth Crisis leave Victory?*

SCOTT CROUSE : Our contract was fulfilled and we wanted to take the band to the next level. Victory wasn't able to get us opportunities that were perhaps out of their league such as the Ozz Fest Tour.

FC : *Is there any bad blood or hard feelings between E.C. and Victory?*

SCOTT : At first there was, I think. But we saw Tony in Chicago at a Marshall/Hatebreed show and everything seemed fine.

FC : *What was the reason for Chris leaving the band? Is there any truth to legal problems?*

SCOTT : Chris was involved in a fight and tried to bring the rest of the band into it when we didn't have anything to do with it. Tension was building between Chris and the band because he was trying to involve us, which started some bad blood. While on tour, we have to live together. The way things were going just wasn't going to work. Now we have Ian's brother who we've known for a long time and is a great guy. I think the band is tighter sounding and closer as a band.

FC : *How would you compare Breed The Killers to past E.C. LPs?*

SCOTT : Breed The Killers is a lot more straight-forward than the last two CDs. I think the new CD is more catchy with more hooks. We took the best of all of our stuff combining them into one.

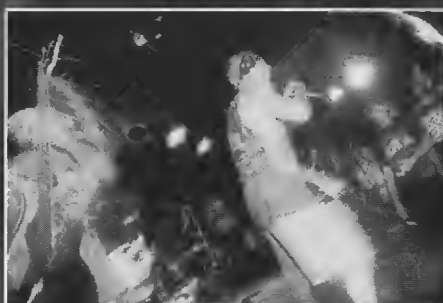
FC : *Big money to sign with Roadrunner? We heard \$250K US.*

SCOTT : No. We definitely didn't get that much money from Roadrunner. There's no doubt money was a part of it, but Roadrunner can get us further. We tour about 8 months of the year. We're adults now and Karl has a wife and kid, so money does have something to do with it. Honestly, if we were not getting any money and still doing this for Roadrunner by the

skin of our teeth, we'd still be a band because we love it.

FC : *With signing with a bigger label, are you worried about being called a 'sellout'?*

SCOTT : We've never been concerned with the hardcore cliché stuff. We started out not worrying what people said. We just do what we feel is right to us. We aren't concerned with people saying, "You're not hardcore this or that." If someone says you're not hardcore, that's all right. Not everyone has to like us; not everyone does like us. There's always gonna be someone complaining about something. You can't please everyone so we just please ourselves.



FC : *Besides spreading the vegan message through E.C.'s music, how else do you promote veganism & sXe?*

SCOTT : We all do stuff when we can. We aren't home so much anymore so we can't go to all the demonstrations and stuff. The kids get in us about that, but we sincerely try to go to as many protests as we can. We're involved with animal rights groups like the Farm Sanctuary or A.D.L. Every time we play Syracuse it's a benefit. We try and help out and do what we can.

FC : *Backlash against veganism & sXe bands?*

SCOTT : From day one, we've been saying what we say and do what we do. People have been coming. We just focus straight ahead. We just never stopped saying what we believe in. People can dislike it

or like it. There's a lot of kids that are into the band that completely aren't vegan or drug-free and that's fine. We're happy to see them at the shows. We feel proud when a kid comes up and says, "Hey, you helped me. I was a drug addict, and your lyrics inspired me to quit." It makes me proud to know I helped someone or did something positive.

FC : *Why does sXe/vegans get that kind of reaction?*

SCOTT : We talk a lot about it. People get bent out of shape and uptight. The lyrics can be out there sometimes, but that's the point of being in a band. You can say what you want to say and do what you want to do. A lot of people feel really threatened by a lot of things we say because they think about it and they think it makes sense to them but they don't want to realize they're doing something wrong so they retaliate and become defensive.

FC : *Syracuse scene/Path of Resistance*

SCOTT : There's supposed to be a Syracuse comp. I don't know if it's going to be done or not but Path is supposed to do 2 songs when it comes to shows. The only club that does shows, Hungry Charles, has closed so I don't know where they're going to have shows. The scene is always up and down.

FC : *Syracuse bands you like?*

SCOTT : Yeah. A new band from Syracuse is Another Victim on Equal Vision which are opening for us on this tour in the US. Another band is Rise Above.

For E.C.'s 6-song advance CD review, see CD REVIEWS.

EARTH CRISIS

FC: FULL CONTACT(以下FC): Victoryを離れた、理由は?

SCOTT CROUSE(以下SCOTT): 俺達の契約は、完了したし、バンドを次のレベルへ持っていきたかったから。Victoryは、たぶん、Ozz Fest ツアーのような機会を俺達には、与えられないよ。

FC: E.C.とVictoryとの間に、何か問題でもあったのですか?

SCOTT: 最初はあった、と思うよ、、、でも、俺達が、シカゴでのMadball/Hatebreedショウで、Tonyに会ってすべて大丈夫な感じだったよ。

FC: なぜChrisは、バンドを辞めたの?何か法的に問題でもあったのですか?

SCOTT: Chrisは、けんか(問題)に関係していて、関係のない他のメンバーに、それを、持ち込もうとしたし、Chrisが、俺達を巻き込もうとしたせいで、彼とバンドとのテンションが、悪くなりだしたんだ。ツアー中は、一緒に生活するわけだから、それが、うまくいかなかった、ただだよ。今は、Lanのブラザーがいるし、すごくいい奴だよ。それに、サウンド、バンドとしても、しっかりしてきたと思う。

FC: Breed The Killersを過去のE.C.のLPと比較すると?

SCOTT: Breed The Killersは、過去の2枚よりもっと、ストレートなタイプで、受け入れられやすいと思う。全ての中から、より、いいものを1つに合わせあげた、かんじだね。

FC: Roadrunnerと大きな契約をしたそうですね。\$250K USと聞きましたけど、、、

SCOTT: ノー。俺達は、Roadrunnerからそんなにたくさん貰わなかったよ。もちろん、金のこと、あるけど、Roadrunnerは、それ以上に俺達に機会を与えることができるし、俺達のツアーは、1年の内8カ月くらいあるから、それに俺達は、十分に大人だし、Karlは、ワイフだって、キッズだっているしね。だから、正直に言って、金はそういう面では、必要だよ。もし、金が、一銭もなくなつて、骨と皮になつて、俺達は、バンドを、やるけど、

FC: ピックレーベルとサインすることによって、"sellout"(セルアウト)と呼ばれる心配は、ありましたか?

SCOTT: 俺達は、今までに、ハードコアの決まり文句に関係していなかったから、人が、何と言おうと心配しなかったよ。俺達は、ただ、いいと思うことをしているし、人が、ああだの、こうだのと言って、"お前らは、ハードコアじゃねえ!"と言つたって、構わないよ。みんなが、俺達を好きでないとはいけないことは、ないし、俺達のようになくなつて、いいんだよ。いつでも、どこでも、文句を、言う奴は、いるし、俺達自身で、気に入ってるから。

FC: EARTH CRISISの音楽を通して、the vegan(極端な菜食主義)のメッセージを広めていますが、他、どのように、徹底したveganismとsXeをプロモートしていくのですか?

SCOTT: 俺達が、できることは、すべて、するよ。そんなに、ホームにいないから、全てのデモンストレーションや、スタッフは、できないけど、俺達が、心から、そういうデモに抗議、トライすることで、キッズ達は、解ってくれると思うよ。俺達は、Farm Sanctuaryや、A.D.L.のような、動物保護グループと関係しているし、俺達が、毎回Syracuseで、プレイする時は、benefitだよ。俺達が、できることを、ヘルプアウトするんだ。

FC: veganismとsXeバンドに対するBacklash(反動)は?

SCOTT: 最初から俺達は、何を言いたくて、何をやるのかは、伝えてきているんだ。人は、それを、受け入れているよ。俺達は、ただ、ストレートにそれを、しているんだ。人が、気に入らうが、気に入るまいが、俺達が、信ずることを、言うことを諦めはしないよ。完全にveganでないにしても、麻薬常用者であっても、たくさんの、キッズが、バンドを見てくれているんだ。それで、いいんだよ。俺達は、ショウで、彼らを見て、ハッピーだよ。ある、キッズが、来て言ったんだ、"僕は、ドラッグ中毒だったけど、E.C.の歌詞から、影響を受けて、ドラッグを辞めることができたんだ。Earth Crisisが、僕を助けてくれたよ。"って。俺達は、光栄に思えたよ。俺が、誰かを助けることができたり、ポジティブにできた、ということ、知ることができて、自分を誇れるよ。

FC: sXe/vegansが、そういう反応をとることについては?

SCOTT: 俺達は、それについて、だいた、話し合ったよ。歌詞は、時々、その意味以上に、意味を持つんだ。それが、バンドとしての、意味なんだよ。何でも、言いたいことを言ったり、やりたいことを、するんだよ。俺達が、たくさんの事を言う(伝える)ことによって、多くの人が、脅かされると、思うよ。彼らは、俺達が、意わんとすることを、考え抜いて、意味をなさそうとするけど、彼らは、間違ったことをしていると、悟りたくないんだ、だから、仕返しや、防衛的になるんだ。

FC: Syracuseシーン/Path of Resistanceについては。

SCOTT: 作り終えたかどうかは、分からないけど、Syracuse コンピレーションができるはずだったんだ、Path of Resistanceが、2曲入れるはずなんだけど、、、ライブについては、"Hungry Charles"が、唯一ショーが行われる、clubだったけど、(閉店してしまったため)どこで、プレイできるかは、わからないね。このシーンは、浮き沈みが、あるから、、、

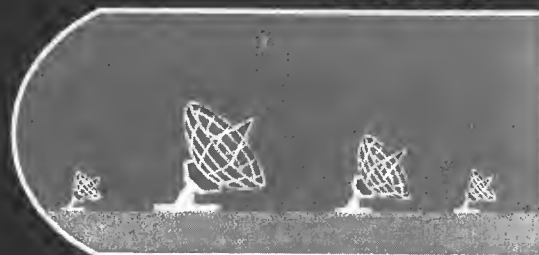
FC: Syracuseのバンドでは?

SCOTT: Yeah. Equal VisionのAnother Victim(俺達のUSツアーのオープニング)だね。もう一つは、Rise Above。

Earth Crisisの6曲入りCDは、-CD REVIEWSをチェックせよ!

at the drive-in

at
the
drive-in



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Ich Werde Böse

A Little Something Between You and Me...

Let's not beat around the bush [no pun intended]. This issue's column will deal with the immensely controversial issue of pubic hair. As the writer is a male heterosexual with an unblemished heterosexual record I might add, I will be discussing female pubic hair [also known as bush], and its effects on the male libido. Since I'm writing this and you're reading, and partly because I don't really care what you think, it's only fair that I launch directly into my opinions on the matter.

Bush serves no purpose to modern man. In fact, if anything it is a hindrance to male sexual performance. It can act as a hindrance in two very important ways. The first and I believe the most salient way in which it becomes a hindrance is the psychological effect it has on the male. The sight of an expanse of unruly, undefined, and questionable clean hair surrounding the object of our desires acts as a negative stimulus. Not only is it extremely unpleasant to look at which in itself could cause coital distress for the male, it masks or obstructs our view of the female's primary sexual characteristics. This can and often does reduce the sexual drive in the male.

Looking at the animal world, one would notice that during the female chimpanzee's most fertile period her swollen blood engorged labia acts as an important mating signal to the male of that species. If this were to be obscured by a mass of pubic hair it is arguable that the birth rate of chimpanzees in the wild would not remain as high as it is. Can you imagine the extinction of an entire species possibly caused by pubic hair? Not too impossible now is it!

Now to be fair, I should discuss the evolutionary role that pubic hair has played in our past. In times gone by [thank god] pubic hair, specifically that of females served a very important survival process. It covered those parts of the female anatomy that are particularly susceptible to infection and injury that was such a common part of day

to day life for Neanderthal men. With the exception of certain married Italian women who have either given birth to that first bambino or are over the age of 21, I think it reasonable to assume that most women today are quite removed from our Neanderthal origins. Therefore, pubic hair today serves no useful purpose. With the advent of soap, running water, and underwear we have as a society greatly eliminated those factors, which spurred the evolutionary development of pubic hair. In fact, pubic hair functions as a major irritant to women come the summer season when inevitably they pluck [no pun intended] up the courage to do something about it so that it doesn't show beyond the bikini line. The evidence for this is the waxing, electrolysis, depilatory, and miracle removal methods which have become such a huge cosmetic industry.

The second way in which female pubic hair serves as a hindrance to male sexual performance is in their performance of cunnilingus. Some males are often ridiculed for their poor performance in this very important [in my opinion at least] aspect of sexual interaction. I would argue that these women who complain of less than optimal satisfaction during oral sex are precisely the ones who have not taken the time or trouble of partially if not fully eliminating this evil men call bush. How are men supposed to perform this act satisfactorily if they can't properly make contact with the very organs that cause pleasure in women? No matter how much pubic hair a male might have the penis itself always remains free of it. Women are given a natural advantage in the oral sex department, and the result? Well, not often is the time that one finds examples of males moaning and complaining and writing articles in men's magazines about women's woefully inadequate oral skills.

So ladies if not for the satisfaction of your lover than for your own selfish interests don't let pubic hair come between you and your man. Perhaps Marshall McLuhan said it best when he delineated the structure of communication. "There is the source, the message, the path, and the receiver. Anything that comes between the source and the receiver that interferes with the path or the message is static, and can negatively effect the communication." Don't let pubic hair become that static [no pun intended]...

YELLOW MACHINE GUN

spot remover

recreation
hoisting
hull
hoisting
hull

Yellow Machinegun is a trio of girls from Osaka who kick out heavy 3 chord hardcore with 15 songs in just over 30 min. Y.M.G.'s sound is like Shonen Knife if they were possessed by the spirits of Motorhead which in my opinion is doing something. Fuck bands like Babes in Toyland and their melodic shite-core. Let's have more female bands who don't push an image but just play. Song topics cover being in love at home (Home Alone, French Toast) and having a ball (Hip To It).

TURMOIL

anchor

century media

I really liked this CD. ANCHOR is a collection of Pennsylvania's Turmoil over the course of 4 years. Tight old school hardcore with plenty of riffs and grooves. Good crossover without sacrificing the emotion of hardcore. Lyrics deal with hardcore pride (Anchor), street violence (Nine), and insurrection (Steering Hook). Tons of tension and emotion make this a must have for old school hardcore fans.

IN COLD BLOOD

hell on earth

video

From the ashes of Integrity comes In Cold Blood. 13 songs in just over 20 minutes of brutal old school hardcore. In Cold Blood retain some of the Integrity sound without the over the top wanky guitar licks. Integrity without the weight of David's age.

NEGLECT

pull the plug

black

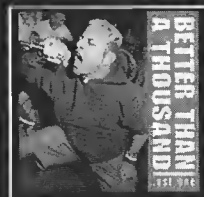
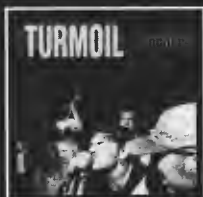
Misery, murder, suicide just 3 ingredients that make up a great 5-song CD from the kings of negativity. Neglect originally recorded in '92 and '94. Great titles like "Life Support System" and "You Deserve to Live" give the listener a few more occasions to hate society and use death as the perfect escape. Great for those family gatherings!

ONE KING DOWN

bloodlust revenge

8

Great tight emotional hardcore from Albany which explodes in fits of rage. Kinds in the same vein as Indecision. Lyrics deal with sXe, animal rights, rape, and child abuse. Intelligent lyrics with intense powerful music make for an informal listening experience and an explosive live show. It must howl.



BETTER THAN A THOUSAND

just one

revolution

Better than a thousand what? Shelter CDs? That wouldn't take much effort knowing the last Shelter dose of Irishia crap. It would seem that Hay of Today is trying to re-occupy his reputation as well as his bank account by putting out this wretched Mouth Of Today release. The result is a CD of boring, uninspired, stale old school sXe. Maybe Hay should go to a Ten Yard Fight show and see how it should be done. Give it up!

MOTIVE

i vs. the beckoning of darkness

evil

The Beckoning Darkness in this case would be sleep. Probably caused by redundant, formulaic 7 minute songs which drone on endlessly with no end in sight. Lacking any emotion to provoke the listener. 43 minutes and 34 seconds of my life I'll never get back.

EVENTIDE

one word title

smug

Super melodic hardcore which reminds me of Fugazi which reminds me of college music which reminds me of... all of the above and all these other alternative bands which draw 2000 paying 14 year old suburban kids with belly button rings and shiny ring... Nice music (if that's what you like). But my god... Fugazi?!

EARTH CRISIS

breed the killers - advance

reformation

Earth Crisis are back with their first studio release in a couple years and first with a new label, Roushman. E.C. has returned to a rawer, strident, mean sound much like Destroy the Machines. Even though there's only 6 songs on the advance, any rumours that E.C. were washed up are quickly squashed. Classic Earth Crisis due out mid-September.

FOLLOW THROUGH

bringing it back

smug

In it's case, 'it' would be the old school sXe sound. While these guys are probably great to see live, lots of energy, sing-alongs, etc. they aren't doing anything that hasn't been done before. Lyrics are the typical old school tropes (do I need to tell you?) with the old school speed. Great for those sXe punks who have the metal sick of today.

HANDS TIED

self-titled

alt

Old school sXe with a shout much like CIV. Short fast songs. Dealing with sXe ethics (White Lies About), strength (Hushings Another Year) and unity (Nothing Can Compare). Good energy and sing-a-longs. If you're old school, pick it up.

E-TOWN CONCRETE

time to shine

hasn't made it

TIME TO SHINE is another attempt to crossover into hip-hop territory much like Bitch Hazard did with Urban Discipline. The differences are a more 50/50 split between hip-hop and, in this case, hardcore. Time To Shine has a good mix of hip-hop beats and hardcore chug-a-chug-gos. Not being the first to do this sound, they are, still, for the best at pulling it off. The challenge ultimately lies with keeping the sound fresh and unpredictable, as unlike what Bitch Hazard did with Shuts Off The World in dress-

MY OWN VICTIM

the weapon

century made

Comin' outta Kentucky, these guys are preachin' the word of street knowledge with songs like 'What have we become?', 'Only the Norm', and 'Something Gullible Made' to name a few. Named you or someone? If you said Bitch Hazard, meh, fuck, you'd be right. These guys are a dead ringer for Bitch Hazard (Urban Discipline). Hell! They sound more like Bitch Hazard than Bitch Hazard! Almost. You got the idea. If you're out there, come home we forgive you!

BLOOD FOR BLOOD

revenge on society

victims

Easily one of the best bands and ups to come out in a while. Shred Terror meets Bulldoze. What more could you want? Just hype it.

HANDS TIED

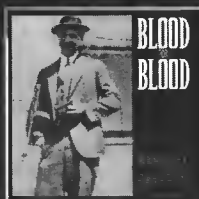


my own victim

the weapon



BLOOD BLOOD



Surface

in million and



FAHRENHEIT 451

the thought of it

still living

This is a song. CD features quicksandish. Orange kimm type melodic hardcore with intelligent lyrics. A great band to see live. THE THOUGHT OF IT is a CD that is over too fast and leaves you wanting more. Best song - 'Himself'.

FLOORPUNCH

division one
champs/goal
line stand

alt

Floorpunch are another EVI old school sXe band that is bringing back the old school. Along the lines of Judge with lyrics dealing with unity, my crew vs your crew, and sXe doubts. Good energy and production in the same company as Ten Yard Fight and Chorus Of Disapproval.

MADBALL

look my way

rockstar

Madball returns with a new drummer and a new message. 'Look My Way' brings a new Madball message of tolerance and restraint. With hardcore trying to suppress gang violence at shows, Madball leads the way with songs like 'Turn, Turnin' or 'Restrict', 'Been There', 'Done That' and 'Walk Away'. With this new message comes a new spirit and probably their best CD yet.

new music

SHUTDOWN

against all odds

VICTORY

Shutdown is a band that gets a high vocal warning. These who can't handle anything on active shows. Britishband will not shut it out off by singer Mark. Second, these who. Getting past that, these kids kick out some serious old school NYC cars in the vein of Straight Ahead. That might have something to do with the fact that Craig Hubbard does some vocals and Jimmy G. of Murphy's Law produced it. Old school sXe lyrics with a little more ambition and feeling added to make a difference. Given the fact that these guys are all around 14, these guys have a lot of time ahead of them to mature as a band. Tons of potential to be a great live band and a NYC multi-step.

HATEBREED

satisfaction is the death of desire

VICTORY

Probably the most popular hardcore CD to come out in a long time and with good reason. Nasty vocals combined with traditional hardcore speed with breakdowns guaranteed to send any self-respecting hardcore fan into a kidnap fit. One of the few CDs where both lyrics and music are in on a good thing. In classic already found to be imitated for a while. If you don't like this CD, you just don't like hardcore, pull.

TEN YARD FIGHT

hardcore pride

EVIL

Ten Yard Fight is one of many new bands bringing back the '80s Youth Of Today and Judge Straightedge sound. The difference between T.Y.F. and the rest is that they do it the best. In this CD, you get their HARDCORE PRIDE EP with the bonus of their 1995 demo. Typically, it's the same topics as any other sXe - straightedge, pride, honor & friendship, knife in back, etc. The standout is the energy and sincerity in which the music is delivered. Worth buying just for the cover of Brotherhood's 'Till Death'.

TEN YARD FIGHT

back on track

EVIL

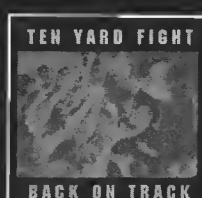
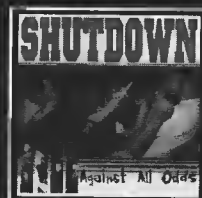
Remember Youth of Today? Remember when they broke up? Remember wanting to hear a new Youth Of Today CD? Well here it is! Hell, these kids are nearly more Youth Of Today than Youth Of Today are. Classic sXe style sXe with a shitload of sing-along parts. Standard sXe lyrics but delivered with such gusto it doesn't bore you (see below: Ten Yard Fight).

25 TA LIFE

strength through unity

TRIPLE CROWN

Six more songs from buff guys 25 Ta Life. Judging as the title would suggest, as the title would suggest, with unity, tolerance and honesty. 25 Ta Life's sound has changed over the years but has still remained constant in quality. Hardcore punks. Finally, the standout is 'Loyal to the Grove' with guest vocals by Freddie MacKillop and Brent Edge.



EARTH CRISIS

the path that keeps me free

VICTORY

When a hardcore band puts out a live CD, there's always a good and bad. In this case, the good is you get E.C.'s greatest hits live with 2 new songs 'Smash the Smother' and 'Fate of the Non-Gods' and the bad is you get a cover of Crumbs' 'Sunshine of Your Love'. Live CDs usually means your favorite hardcore band is (a) washed up, (b) breaking up, and (c) selling for time. In this case, the answer would be (e). E.C. have decided to leave Victory and sign with Roadrunner. Why? Well, there are about 250,000 reasons why. But me? Heyho, you get the 'horrible' version of 'Sunshine', I could do with a bit better because I don't know anyone who wants to hear anyone cover some bad '70s (?) rock song. 2 new songs which sound all right. 'Fate of the Non-Gods' being the better and sounding like 'Destroy the Machines' wain. Worth picking up if you're a child E.C. fan.

STRIFE

in this defiance

VICTORY

With 'The Truth', Cris Strife were one of the only West Coast bands who could cross over into the East Coast side of hardcore. Now with their 2nd release IN THIS DEFIANCE, they have crossed the line to the dark side. Grind is the old backmasked West Coast sound. Raging and it is a lighter, angrier, more East Coast metallic sound. Reminds of 'Gray' and 'To and End' from the new sound while standards 'Wojny' and 'Bleeding' have more intense Strife classes piling 'The Truth' in comparison.

COMIN' CORRECT

one scene unity

single screen

Back To Life's clear sequel, *Comin' Correct*, is back with its second serving of B.V. and positive hardcore like *Knowledge Is Power*. ONE SCENE UNITY contains findings of high school life. This time with a less more of B.V. To Life's hostess included. One Scene is less punk sounding than *Knowledge*. (Thank you) but with still the huge song-calling parts. You also get the live version of *Knowledge Is Power* and a cover of *Crucifix* as a bonus.



THE 3 WAY DANCE

compilation

striking

Striving For Togetherness and premiera person, Kevin Gill, put together a great idea for a compilation. Using his superhuman skills, Gill combines his love for wrestling and hardcore. Compiling for the hardcore bills are: NO ONE EEMING, SOCIAL VALUE, THE SECOND VIOLENCE, and Japan's ROMANTIC. Gill fills the compilation with rhy. intrusions, bands threatening each other, a great error artwork and a winning title.

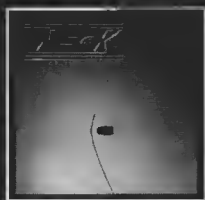


NECK

self-titled

striking

Neck is not like V.I.D. Their CD never doesn't give you any idea what you're in for. What you're in for is hard (musical) hardcore, their switchers from death metal growls in 'B. Crosses' to super-multiple vocals and acoustic guitars in 'Smash It'. The contrast works great by keeping the music somewhat unpredictable and varied. Chances are if you like V.I.D. type hardcore, this is a must. Neck successfully uses V.I.D.'s sound without sounding like V.I.D.



BOTH WORLDS

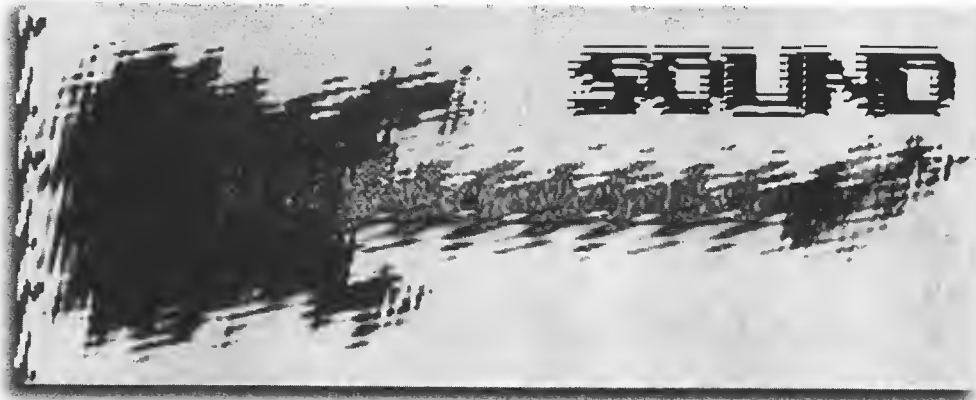
memory rendered visible

reorderer

I have to admit, when the first *Both Worlds* EP came out in '96, I thought *Both Worlds* was slow. Now, two years later comes *Both Worlds* first full length *MEMORY RENDERED VISIBLE*. I think this album is a great melodic LP. Fans of The Cro Mays just have to give up the dream of another high of *Quorum* by from Joseph. Try and listen to *Both Worlds* for what it is. *Both Worlds* has a unique sound of melodic metal mixed with hardcore only Joseph can come up with. Four new songs: 'Free Speech (Will Cost You)', 'Cornered', and 'Space Junkies'.



REORDERER



SOUND POWER

I was asked to write a short article on how to fix broken 'stuff' on the road. I think, however, my first column should actually be a tutorial on how to PREVENT having to deal with broken equipment and other such mishaps while you're touring.

First of all, it only makes sense to travel with a small tool kit. Various types and sizes of screwdrivers like a *philips*, *flathead*, and some *allen keys* are an absolute necessity. *Needle-nose* and *regular pliers* should also be included in the 'must have' category. Some options would be a *soldering iron* with some *acid-core solder* if you have some idea how to use it. Also, a few spare electrical parts such as *AC plugs* and *electrical tape*. So, as in a pinch, you can repair the AC cord some idiot just tripped over on the dark stage and ripped the wires out of the plug. It happens.

Always have *spare fuses* on hand for your gear. You will eventually blow one. Before you leave on a tour, look at the back of your amps or other electronic devices and make a note of what size fuses are needed. Do not replace blown fuse with one of a different value! Fuses can be bought at music stores, hardware stores, and even gas stations. One important thing to note for you Marshall amp owners is that they use a very specialized type of fuse, which usually must be bought at a Marshall dealer. Get some! For some reason I've found that Marshall amps blow fuses a little more often than most other brands.

It is very important to note that fuses generally don't blow for no reason so you should carefully inspect the offending device when one does pop. Some reasons could be overheating (poor ventilation), an improper electrical supply (low or high voltage), or a short circuit in the AC cord. It's also possible somebody poured a beer into the top of your favorite amp. NEVER put a glass or bottle of anything on an amp or on any kind of electronic device. It's so easy for one to get jostled and send your ice-cold refreshing beverage into the workings of your amp. **DIS-ASTER!**

One last note regarding fuses. If they continually blow there is something wrong. Do not endlessly replace them. Get a professional to find out what the problem is and fix it. The earlier it is fixed the least amount of damage is likely to have been done.

Get road cases for all of your gear. It can be expensive to buy new ones so go to your local music stores and even PA companies and see if they have used ones that are close to the size you need. They can be modified somewhat by adding or removing some

of the foam inside the case.

If cases are absolutely, for some reason, out of the question at least wrap the more delicate units such as amp heads, keyboards, DAT machines, etc. in some sort of clean blanket to protect them from water, dirt and minor bumps. If you can put a layer of foam rubber underneath them in the back of your van or in the trunk of your car to eliminate as much road vibration as possible. Always check for loose power tubes in your amplifiers after every trip.

One last thing for now, I have found over many years that when something does not work properly it is almost always a cable problem. Easily 90% of the time! You should have a few spare shielded guitar type cables on hand at all times. A speaker cable (the one that goes from your amp to your cabinet) is different than a shielded instrument cable. Do NOT interchange them. You should also have some heavy gauge speaker cables with you at all times. And, of course some spares.

In short, think ahead. Remember every show you've seen or done. Recall the things that delayed it or looked unprofessional and try to be prepared in advance. If you use your intuition you can make your show virtually idiot proof and eliminate the stress of last minute screw ups when all you should be thinking of is putting on a good performance free of technical blunders.

Mark Finkelstein

僕はツアー中の機材調整/修理について簡単な記事を書くよう頼まれた。最初のコラムは、ツアー中の機材の故障や、不運なハプニングを防ぐためのガイドにしたい。

まず始めに、簡易ツール・キットを携帯することが重要である。フィリップス、フラットヘッドなどのさまざまなサイズ、種類のあるスクリュードライバやallen keyは、絶対に必要である。また、Needle-noseや通常のプライヤーは、必需カテゴリーである。Acidcore solder(芯ハンダをもつ)の使い方や用途がわかるのであれば、ハンダも必要であろう。また、暗いステージ上で、idiot(バカ?)がつまずいて、プラグからワイヤーが引き出されてしまったりするピンチに備えて、ACコードを修理するために、電器系部品 (ACプラグ、電器テープ) のスペアも必要かと思われる。

常に器材にはスペアヒューズを用意しておくべきである。ツアーに出る前に、アンプやその他の電器系器材を見てサイズなどの必要事項をメモしておく。切れたヒューズを違う種類のもの、取り替えないこと! ヒューズは、楽器店、器材屋、ガソリンスタンド等で買うことができる。Marshallのアンプの使用者が注意すべき重要な点は、このアンプのヒューズが特殊なタイプのため、Marshall専門ディーラーで購入しないといけないことである。

いくつかの理由からMarshallアンプは、他のアンプよりもしばしばヒューズがとぶようだ。通常、理由がないかぎりヒューズはとばないので、その他の原因に関しても慎重に点検しなければならない。例として、オーバーヒート(換気不足のため)、間違った配電(高/低電圧の)、ACコードの漏電等がある。もう一つ重要なことは、あなたのお気に入りのアンプに誰かがビールをこぼしたりしないように、決してアンプや電器系器材の上にグラスやボトルを置かないようにすることだ。アンプは冷たい飲み物からアクシデントを受けやすい。

ヒューズに関する最後の注意点は、もし原因不明のトラブルが続くようであれば取り替えを続けるのではなく、一度専門家に見てもらった方がいいだろう。早期発見、治療がダメージを最小限に防ぐ方法だ。

器材の携帯用ケースを手に入れよう。新品はきつと高価なものなので、ローカルミュージックストアやPA会社に行って欲しいサイズに近いものの中古を、チェックするのも手である。ケースの内側を加工することによって、いくぶんサイズの調整は可能である。アンプヘッド、キーボード、DATマシンなどの精密機器は、きれいなブランケット等で包んで水や汚れ、衝突から保護することが何より重要だ。器材をバンの後ろや車のトランクに置くときは、ゴム素材のものを下に敷き、できるだけ道路からの振動を防ぐこと。ツアー後は常に、アンプのゆるんだパワー・チューブをチェックしよう。

最後に1つ、僕の長年の経験から、たいいのトラブルはケーブルが原因であるとわかった。ざっと90%のケースでね。常にいくつかのタイプのギター用シールドを用意しておくべきだ。[アンプからキャビネットへのスピーカーケーブルと楽器用のシールドは違うものなので決してつなぎ間違えないように! 標準のスピーカー用ケーブルとそのスペアも携帯すべきだ。]

要するに、毎回見たこと、体験したことを常に忘れずにね。初心に戻って、事前にきっちり準備をしておこう。様々なアクシデントや小さなトラブル等が起きた時に、君の洞察力を使って、素晴らしいショウの途中で決して手際のないように、常に考えていなければならない。

- Mark Finkelstein



RICK TA LIFE bio

- 1992 Roadie for Agnostic Front
 1993 (Feb) 25 Ta Life is born
 Founded Back To Basics Label/Distro/Zine
 Keeping It Real CD (We Bite America)
 Tours with H2O, MadBall, Crown Of Thorns
 Short Fuse 7" (SFT)
 Compilations -
 New York Hardest
 Creepy Crawl Live
 NYHC Soundtrack (SFT) as well as others
 1996 Comin' Correct - Knowledge Is Power (BTB)
 1997 25 Ta Life - Straight Through Unity, The Spirit Remains (TCR)
 1998 Comin' Correct - One Scene Unity (BTB/TCR)
 Comin' Correct/Awkward Thought split 7" (BTB)


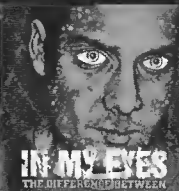



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IN MY EYES

THE DIFFERENCE BETWEEN

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Their reinventing it.






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MORNING AGAIN

As Tradition Dies Slowly

A whole new level of metal hardcore.
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RICK HEALEY or Rick Ta Life is one of the most popular people in the East Coast Hardcore scene and no doubt the hardest working in all of hardcore today.

Rick not only fronts 25 Ta Life, but also Comin' Correct. At the same time, he runs a label/zine/distro company called, Back Ta Basics. Even with all the touring, recording, and label/zine/distro to do he has also found the time to cover himself practically head to toe with tats and about 5 lbs. of stainless steel face piercings. His most popular tats are his huge 25 Ta Life knuckle tats, which are a constant sight in zines everywhere (yeah, us too!).

Rick is one of the few who admits that hardcore is his life. After going to hardcore shows like The Cro Mags, Agnostic Front, Murphy's Law, and roadie-ing for AF for the One Voice Tour in '92, Rick decided to start 25 Ta Life in '93. In February of '93, 25 Ta Life released their first demo. With early versions of 'Separate Ways' and 'Inside Knowledge', 25 Ta Life were on the road to success. With the release of the demo came relentless touring throughout the Tri-State area as well as small mid-west and west-coast tours.

Little has changed in 25 Ta Life's work ethic. You can bet that Rick will be fronting one of his bands, if not both, every Thursday, Friday, Saturday, and Sunday. "I've always pushed 25 Ta Life and worked hard and peo-

ple respect that," Rick says about the band's constant touring. "Some other bands," he continues, "are lazy and don't want to work so they sign to a big label to let someone else work for them."

25 Ta Life's work ethic has paid off large. They went from opening for other bands to headlining a Eurofest with over 10,000 in attendance without the help of a major or major indie label backing them. Not that the majors like Victory Records aren't interested. Rick and the band turned down a multi-LP deal with Victory because Rick just wanted to do a one-off deal. "We do what we want to do. We're in no hurry to sign to a big label and make money for someone else. 25 Ta Life will always be involved in hardcore, and always be hardcore."

Bands like Biohazard know too well what happens when you turn your back on hardcore. "Bands like them sign to big labels to change and make money off the hardcore lifestyle. Then when your records don't make them any money you're dropped." Trying to return to playing hardcore shows and getting accepted back into the scene is not an easy task. For example, Biohazard were not able to play the Raybeez tribute show 'due to politics', says Evan at the Hardcore Against Hunger Show to the 25 kids out of 1200 who stayed to watch them. Rick sums it up with, "Hardcore is a close family - you can only bullshit people for so long."

Over the last five years, things have changed for Rick and 25 Ta Life (besides constant line-up changes). "I've been clean for 2 years now. I passed a lot of time on drugs." With the death of Warzone singer, Raybeez, last year came a wake up call to the hardcore

community. "Raybeez's death made people realize that time is short so why be fucked up all the time. Try and help people out and have an open mind."

Rick can always be heard at shows pushing people to contribute to the scene through magazines, fanzines, promoting shows, and distro. With his label/zine/distro, Back Ta Basics, Rick is leading by example. "I try and help small bands who need a hand and they're bands I like. Without helping other bands out, new bands wouldn't happen and the hardcore scene wouldn't grow."

Being a popular person in the scene also has it's down side. There's no shortage of people ready to talk shit when Rick or 25 Ta Life are brought up in conversation. An obvious 'dis' toward Rick is the new One Life Crew LP, 'American Justice'. During one of the

songs, O.L.C. claim that hardcore is dead and make fun of the DIY scene saying, "It's all about unity and holding hands and packing lunches..." When asked how a 'dis' like that affected him he stated, "They make a joke out of everything. They're just doing it for shock value and reaction. We try and stay away from bands like O.L.C. and Integrity who make fun of hardcore and say hardcore's dead. People shouldn't support them."

Over the years the image of Rick and his band has changed from a 'tuff guy' band to a unity band. "Hardcore is made up of different struggling people trying to escape through music and better themselves while having a good time."

With touring Brazil, Europe and Japan, Rick's been able to get involved in other scenes and hooking up with Japanese bands like GAUZE, SECOND TO NONE, AGGRESSIVE DOGS, AGE LIMIT 20, COURAGE TO CARE, DIVINE CHANGE and STRENGTH to name a few.



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Rick HealeyことRick Ta Lifeは、イーストコーストハードコアシーンの中で最も人気のある人物であり、現在のシーンにおいて、彼が最も多忙であるというのは、間違いない。Rickは、25 Ta Lifeのフロントだけでなく「Comin' n Correct」でも活動している。同じくして、Rickは、「Back Ta Basics」というレーベル/マガジン/配給会社でも活動している。全てのツアー、レコーディング、そして「Back Ta Basics」をしながらも、彼は、頭からつま先まで、タトゥーを入れ、顔は5パウンドのステンレスピアスで覆われているというつわものである。彼の最も有名な25 Ta Life knuckle tats (指の所に大きく入っているやつ)。タトゥーは、どのzine (ファン雑誌) にも出ているよ。(yeah, full contactにもね。!) Rickの生き様が、ハードコアであるというのは、周知の事実である。The Cro Mags, Agnostic Front, Murphy's Law たちとの92年「One Voice」ツアーの後、Rickは93年に25 Ta Lifeをスタートすることを、決めた。「93年2月に、25 Ta Lifeは、彼らの最初のデモをリリースした。"Separate Ways"と"Inside Knowledge"の初期バージョンである。25 Ta Lifeは、デモリリースだけではなく、Tri-Stateエリアと同じくsmall mid-west and west-coastツアーを成し遂げた。論理的に何も、25 Ta Lifeは変わっていない。Rickが、毎週木、金、土、日に彼のバンド (両方でなくても) で活動していることを確信する。(賭けてもいいよ。)

Rickは、常に、25 Ta Lifeをプッシュして、ハードワークをし、人にリスペクトされているよ。」と。バンドのコンスタントなツアーについてRickは、言った。「他のバンドは怠けて、ハードワークしないし、奴らのために働いてくれるビックレーベルとサインするんだ。」と。

25 Ta Lifeの論理は、大きな清算をした。彼らは、メジャーレーベル、インディメジャーレーベルのバックアップなしで、他のバンドのオープニングから始まり、ついに10,000以上のキャパシティのEurofestでのメインアクトを成し遂げた。Victory Recordsのようなレーベルにメジャーが興味を持たないわけではない。「Victory」とLPの契約をしたが、単にRickは、一回限りの契約を望んでいただけだった。「俺達がしたいことだけをするんだ。他の奴らみたいに金を稼ぐことにも、ビックレーベルとサインすることにもあててないよ。25 Ta Lifeは、ハードコアに没頭していて、常にハードコアなんだ。」

ハードコアに背を向けるバンドは、何が起きるか。(Biohazardの件で) よく知られていると、思うが。「彼らは、金を儲けるためにビックレーベルとサインをし、ハードコアスタイルから離れるんだ。そして、レコードが、売れない=金儲けができなくなると、落ち目だよ。」そして、もう一度ハードコアシーンでのショウを取り戻そうとするけど、簡単にはいかない。例えば、Biohazardの「due to politics」Raybeezのトリビュートショウでプレイは不可能だったね。Hardcore Against Hunger Showでは、1200人中25人のキッズしか、彼らのショウを見なかったんだ。Rickがそれを見て言うには、「ハードコアは、堅いファミリーなんだ。そう長くは、bullshit (うそ) はつけないよ。」

この5年間で、メンバーチェンジと共に、Rickと25 Ta Lifeは変わった。「この2年間、俺はクリーンだよ、以前はたくさんの時間をドラッグに使ってしまったけど、。」去年、WarzoneのボーカルRaybeezの死は、ハードコアコミュニティに目を覚まさせた。「Raybeezの死は、時が過ぎるのは速いから常に目を覚まし、気楽にオープンに助けあっていこうと、人に悟らせたんだ」

Rickは、いつもショウでは、マガジン、ファンジン、ショウのプロモーション、配給、そして、彼のBack Ta Basicsを通してそのシーンに関係する人にコンタクト&プッシュしていると聞いている。Rickは、見本を、率いているのだ。「俺は、ヘルプを必要としている小さいバンド (もちろん、俺が気に入った) をヘルプするんだ。バンドをヘルプすることがなければ、新しいバンドは出てこないし、そして、ハードコアシーンは成長しないよ。」シーンの中でポピュラーな奴等は、もちろんこの観点を理解している。

Rick、25 Ta Lifeが、カンパセーションを持ち込める奴等はたくさんいるよ。One Life Crewの新しいLP, "American Justice"にはRickへの敬意が明らかにされている。O.L.Cの1曲には、hard core is deadなどと、クレームしたり、DIYシーンをバカにした "It's all about unity and holding hands, packing lunches," というくだりがある。そのような、敵意について、Rickに尋ねると彼はこう述べた。「彼らは、リアクションのために全てを、ジョークにしているんだ。俺達は、O.L.Cやハードコアをからかいハードコアイズデットと言ってるIntegrityのような、バンドに距離を置くようにしている。彼らをサポートすべきではないよ。」

長年にわたって、Rickと彼のバンドへのイメージは、「悪党達」から「仲間達」へと変わった。ハードコアは音楽を通して、現実逃避し、楽しい時間を過ごすとしているさまざまなタイプの人々から成り立っている。

ブラジル、ヨーロッパ、そして日本をツアーすることで、Rickは他のシーンとの関係や、GAUZE, SECOND TO NONE, AGGRESSIVE DOGS, AGE LIMIT 20, COURAGE TO CARE, DIVINE CHANGE AND STRENGTH などの日本のバンド達 (ここに紹介したのはごく一部だが) と関わり合うことができたのだ。

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25 Ta Life: Strength Through Unity - 10"
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25 Ta Life & Skarhead split - 7"

MEMBERS OF DISCIPLE

dan quiggle : vocals
brian oborski : bass
dave quiggle : guitar
joe vogel : guitar
adam salaga : drums

DISCIPLE IS NOT YOUR ORDINARY HARDCORE BAND.

These kids are part of a movement growing throughout the hardcore scene - Christian Straightedge/ Hardcore. Back in the day, if you were a religious band and if you weren't laughed out of town chances are you'd get beaten out. But now it's the '90s and we've gone through 'rasta' with Bad Brains and 'krishna' with The Cro Mags and Shelter. So, why not Christianity?

I saw Disciple for the first time on New Year's Eve Day. Someone told me they were Christian and the first thing I thought was, "Fuck! A hardcore Stryper." But these guys hit the stage and after the lord's prayer ripped into a set that would get the big guy himself floorpunchin'! Hell. Bassist Brian Oborski lost all sanity, stopped playing, and nearly floorpunched his way into the fiery depths below. These guys play nasty metallic hardcore that's bound to set off some rather

unholy pit action.

Comin' out of Erie, PA Disciple formed in '95 when some of the members' bands called it quits. Dan Disciple, Disciple's frontman recalls, "In the beginning, it was really tough for us. We were broke and had crappy equipment with no place to practice". Thanks to friends, Brothers Keeper, they were able to share their practice space until they got their own.

In December of '95, they recorded a six song CD for a small label in Nashville, another city huge on the Christian h/c scene. A couple of comps followed and then the Scarab 7" for S.A. Mob in Erie.

Despite the fact Disciple hadn't released a full length or aren't on a major independent label, their popularity spread fast. Example being in the fall of '97 during a two show weekend in Michigan and Indiana. "Both shows had like 150 kids and when we played, the kids went bonkers and like knew every word. It was kinda surprising that they did because it was our first time playing in the area." Dan credits the positive response to good distribution of the 7" by EMS, S.A. Mob's ringleader.

Being a hardcore band with specific beliefs (sXe, krishna) has always caused problems for bands. Over the years, bands like The Cro Mags, Bad Brains, and Youth of Today have opened the doors for bands like Disciple. People in the h/c scene are more open-minded then say 10 years ago.

According to Dan, the response towards them hasn't been that negative. "It's been really cool! People haven't really written us off like I thought they would. There's always gonna be people who won't give us a second chance or the time of day and that's too bad."

While a lot of people in the h/c + sXe feel that Christianity has no place in the hardcore, bands like Disciple defend their right to promote their religious beliefs with the argument that hardcore is all about standing up for your convictions. "When we play at shows we play and speak from our hearts. We're not trying to change anyone, we're just saying what's in our hearts and if some get something out of it, then that's great." Dan doesn't view Disciple as simply a Christian band but as a spiritual band. "A lot of people confuse them and labels them with religion and all its flaws. Simply put, we are dedicated to Jesus Christ and that's it."

Disciple have finished their first full length on Canada's *Goodfellow Records* titled, 'Imitation of Love'.



Full Contact is currently working on a Religion In Hardcore article for an upcoming FC issue. If you have any comments, experiences, opinions and info feel free to send them to us.

Thanks to Dan Disciple for the free 7" and time.

peace rod

PHOTOS BY R. ORCHARD

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DISCIPLEは、普通のハードコア・バンドではなく、ハードコアシーン (Christian Straightedge/hard core)の一つである。
Back in the day=スラング、もし君がreligious(宗教)バンドでlaughed out=笑われ取り合ってもらえないとしたら？
確実に打ちのめすべきだよ。でも、現在は9 0'sで、"Rasta"を持つBad Brainsと"Krishna"を持つThe Cro MagsとShelterがあり、
ではどうして、キリスト教(christianity)ではいけないのか？

僕が、初めて彼らを見たのは、ニューイアーズイブだった。ある奴が、彼らはキリスト教徒だと。僕が、始めに思ったのは
"Fuck! 彼らはハードコアStryperだ。"と。Discipleのメンバーはステージでthe lordの祈りの後、激しく、炸裂プレイが始まり、
ピック guyのfloorpunchin=フロアーパンチがgo クレイジーに! ああ!! Hell!!。Bassist Brian Oborskiは、全ての正気を失って、
プレイを止め、ファイアー道路を作るかのごとく、フロアーパンチ! クレイジーと化した。Discipleは、罪深き(コヒツジ?)
pit actionというよりも、むしろ炸裂&爆発の義務があるかのようにナスティーでメタリックなハードコア、プレイをした。

PAのErie出身のDiscipleは、9 5年にバンドとしてよりタイトになった。(band's called it quits)。Discipleのフロントマン
Dan Discipleは「始めは、練習する場所や機材さえもなく、俺達にとって、本当にタフだったよ。
友達、Brothers Keeper、に感謝しているよ。練習場所をゲットするまで、シェアさせてくれたんだ。」と、
思い出してそう言った。

9 5年1 2月には、Nashville (大きなChristianハードコアシーン) のレーベルから6曲入りCDを出した。
そして、2-3枚、コンピレーションを出し、ErieのS.A Mobから、7インチScarabを出した。Discipleは、
フルアルバムをリリースしていないし、メジャーレーベルにも属していないという事実にもかかわらず彼らの、人気は速く広がった。

9 7年、秋、MichiganとIndianaでの、2つのショーでは、「俺達のプレイで、両方の、ショーで、1 5 0人のキッズたちが、
知ってのとおりクレイジーだったよ (bonkersと化した。) そのことは、少し驚いたね。あの、エリアで、プレイするのは、
初めてだったから。」と。
Danは、この7インチの良い出来上りのポジティブなresponseとして、S.A.Mob's ringleaderのE.M.Sをクレジットした。

特定の信念 (sXe, Krishna) をもつハードコア・バンドは、常に問題を引き起こした。長年にわたって、The Cro Mags、Bad Brains、
そして、Youth of Todayのようなバンドは、Discipleのようにバンドのためのドアを開けていた。1 0年前から、h/cシーンは、
オープンマインドだと、言われている。Danによるとそんなにネガティブでわないと、
「coolだよ。! 俺が思ったほど人は、そんなに俺達を無視しないし。
1 度だけの、セカンドチャンスを与えない人たちは、常にいるよ。それは、良くないよ!!」

たくさんのh/c+sXeシーンの人々はChristianityには、場所がないと感じている。、Discipleのように、Hard coreは、
すべての人の信念をスタンドアップするという議論と共に彼らの宗教観 (Christianity) をプロモートし、彼らの権利を守るのである。
「俺達のショーでのプレイや、トークでは、誰も変えるつもりなんてないね。俺達はただコアを、言ってるだけであって、
もし誰かそれを解り出してくれたらすごいよ。」Danは、Discipleを単なる、クリスチャンバンドとしてでなく、
スピリチュアルバンドとして、見ている。「宗教上の問題で、たくさんの人々や、レーベルは、混乱しているがシンプルに、
言うとならば、Jesus Christに捧げているだけなんだ。」と。

Discipleは、カナダのGoodfellow Recordsから、初めてのフルアルバム"Imitation of love"を、録り終えたばかりだ。98年7月中旬予定

Full Contactは、次号のために、現在、Religion In Hardcoreの記事について、取り組んでいる。どんなコメント、経験、意見そして、
情報など、送ってもらえるとありがたいと思います。

Dan Disciple for the free 7に感謝を。

peace
ロッド



INSTANT KARMA

designer buddism

Photo & Article by Rick McGinnis

It seems like an amusing job at first—take a photo of a visiting Tibetan monk for the fashion page of the paper where I work. Ridiculous, sure, but no more absurd than anything else I've been asked to do as a photographer.

The shoot is at the home of an older woman, an enthusiastic follower of Tibetan Buddhism, in a solidly middle-class neighborhood. Her house is no different than any other on the street, extensively renovated to showcase the taste and individuality of the owners.

Short and plump, she is, like most women of her generation, full of a nervous energy that makes me immediately anxious. Her house was big and bland and full of things—trinkets and mementoes and framed photos. The photographs showed my first visit with her children, friends, and an assortment of saffron-robed Tibetan monks and nuns. No husband in sight, though, and suddenly I imagined a spiritual pilgrimage funded with generous alimony payments.

Among the kitsch and statues and heavy stone temple ornaments, perched on the white wall-to-wall carpet. Taking me upstairs, she leads me past a huge tapestry showing a mob of bodhisattvas glowing red and black in its massive, glass-fronted frame.

Finally, standing in a spare but tasteful guestroom in his saffron and yellow robes is the rinpoche himself. He reminds me of the Dalai Lama with his goofy manner and painful, unthreatening politeness. The manner, I imagine, of a religion and a government that has been forced to rely on the hospitality of strangers for a long time.

We talk about his clothes, in particular the scarf he'd been bought by the host. We talk about where to take the photo, and while it might be a laugh to take the picture in the middle of all this neurotic kitsch, I suggest someplace a bit simpler.

"You should check out the pond!" my host suggests. "I've had them put in a pagoda!"

Sure enough, by the edge of the empty, kidney-shaped pond is an oriental pavilion, built of thick, unfinished lumber. Minutes later, I have the rinpoche in front of the pagoda, smiling his broad, cheerful smile, the freezing cold held off by a tasteful, striped scarf and what I consider to be an almost limitless patience.

The patience of the Buddha...

A New York restaurant called Zen Palace was proudly chosen to feed the Dalai Lama and the various monks and rinpoches who attended his visit to the city. Great care was taken with the vegetarian cuisine served, which was a bit of a joke as Tibetans eat a mostly meat and dairy-based diet.

"This food tastes very good," says one monk, "but I could prefer a little more salt." He confides that the food is not to his taste, but that "I use my mind to enjoy the food."

As for the Dalai Lama himself, he has tried vegetarianism,

perhaps out of some sense of duty to the expectations of his Western followers, but his doctor has persuaded him to return to eating meat. He returns to his New York hotel room for a steak, well done.



Christopher Hitchens, the British author of a book attacking Mother Theresa, recently wrote a bitter article on the Dalai Lama. The Dalai Lama has supported the development of nuclear weapons in India and

Pakistan, he reported, and accepted donations from Shoko Asahara's Supreme Truth cult. He has ennobled American 'movie actor', Stephen Seagall, as a 'tulku' or reincarnated lama, and prohibited the practice of one sect of Tibetan Buddhism, which led to violent feuding between the prohibited sect and his followers. He has voiced support for prostitution and opposition to oral and anal sex.

The truth is probably a lot more complicated than Hitchens writes—with the possible exception of the ridiculous veneration

of the bonehead Seagall—but his point is clear: "The 'spiritual leader' of Tibet has enjoyed this unassailable status for some time now, becoming a byword and synonym for saintly and ethereal values. Why this doesn't put people on their guard I'll never know."



Among the other gifts of the Baby Boomers has been a fascination with religion and 'spirituality'. Self-fulfillment and the 'care of the soul' have become

as eagerly sought after as the perfect mate, home, and school for the kids. Beginning in the Sixties, the spoiled, aging brats have looked everywhere for spiritual fulfillment, from the dumbed-down Hinduism of the Maharishi or Bhagwan Rajneesh, to a range of Buddhist sects from stark Zen to mall-friendly Shambhala, to Sufism and a million variations on paganism and witchcraft. Nothing has been overlooked or unexploited, not even Jewish Kabbalism. The latest faith to become a hot stock on this global market is Tibetan Buddhism.



The mecca of kitsch culture is Hollywood, and in response to this latest religious fashion statement, the enlightened beings of Beverly Hills have given us films like 'Seven Years in Tibet' and 'Kundun'.

'Seven Years in Tibet' is easy enough to understand—the young Dalai Lama is bored and stifled by tradition and court life until a brave westerner opens his eyes to the world. Never mind that the westerner is a Nazi, he's played by Brad Pitt, whose charisma should make any evil irrelevant. The east has much to learn from the west in the end, and the Dalai Lama owes his survival to this mountain-climbing fascist.

'Kundun' is more confusing, especially when you consider that this formless, dull film was made by the same man who directed 'Taxi Driver' and 'Goodfellas'. It's also about the young Dalai Lama, but there are no Nazis, only endless, solemn shots of the teenage Dalai Lama pondering whether the

Chinese communists come with good intentions, accompanied by the dreary music of Philip Glass.

Of course the Chinese are villains, and the Dalai Lama must flee, but this decision is the whole plot of the film, where it might have taken five shots in the average eighty-year old silent movie. Mostly, the film is an excuse to ponder the unbelievable goodness of the Tibetans, and as anybody can tell you, there is nothing duller than perfect virtue.

fillment—can be bought.

Free of any obligation to really understand Tibetan Buddhism, they can treat it like any other religious accessory and mix-and-match it with whatever other bright, shiny object they fancy, like the adult education course offered here in Toronto that offers lessons in 'Jungian and Tibetan Buddhist Dream Interpretation'. What next? 'Jewish Shinto Kick Boxing'?

Imagine, if you will, an eager student of Jungian Tibetan Buddhist Dream Interpretation

Amitabha host, filling all space. I come before the central Lord Amitabha in union with Pandaravasini."

Imagine the appeal this would have for a generation that regarded '2001: A Space Odyssey' as a religious experience. Imagine the reaction of a headhunter from the Amazon rainforest to a Roman Catholic mass. He might be deeply impressed, but he would probably understand little more than the fact that something is being worshipped. Remember that the westerners who have dis-

covered Tibetan Buddhism were raised on a culture that produced 'Starsky and Hutch' and 'Fantasy Island'. Remember that the west once trumpeted 'free love' and 'peace' as the answer to every problem, and now blames single mothers and homeless teenagers for everything that's wrong with their society.

Now imagine Madonna, or Steven Seagal, chanting prayers and scattering flowers and saying:

"May the banner of liberation be firm! May he complete his purity of conduct! May he consummate the great heap of ethical behaviour! May he enjoy the pure ethics of the transcendent in all his lives!"



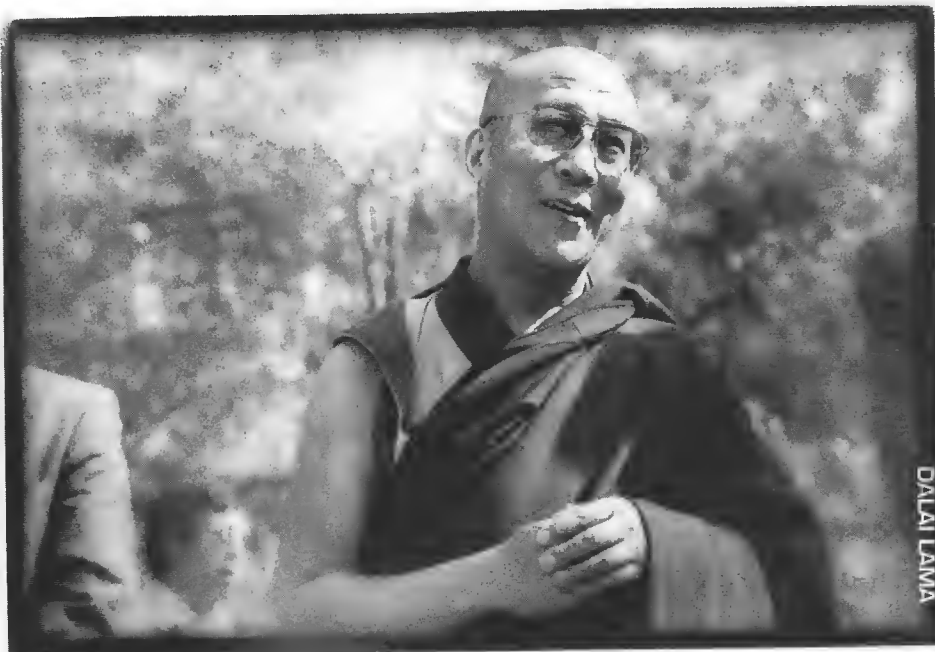
pondering the following passage:

"Thus entreated, the emanated Lochanas and the invited Vairochanas are mutually attracted, passionately embrace in union, and experience the bliss of supreme ecstasy. They melt into white light-rays that enter me through the door of Vairochana like Wisdom Heroes. Attaining the wisdom stage, my body is filled and satisfied, and mastery of the body is attained.

"...My tongue center AH becomes a red eight-petalled lotus with red AH in the center radiating rainbow light-rays, filling all space with a host of Pandaravasinis. Radiating, they invite the vajra speech



For westerners, this is probably the biggest attraction to Tibetan Buddhism—not the faith itself, which is painfully difficult to understand but the image of pure goodness that Tibet projects. In theory a peaceful, enlightened country of happy peasants ruled by god-like beings who regularly reincarnate in the bodies of peasant babies, Tibet is like a storybook for affluent westerners, who live in a world that regards the culture of childhood and youth as preferable to complicated, messy maturity, and who basically believe that anything—sex, wisdom, happiness, spiritual ful-



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5. What stores do you buy your records at?

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7. What bands would you want us to cover?

8. What is your favourite kung fu or Asian movie?

9. Topic suggestions?

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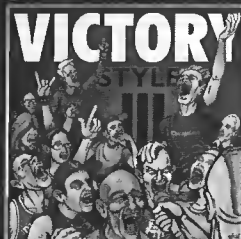
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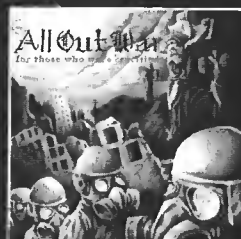
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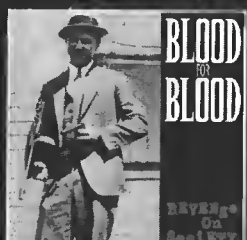
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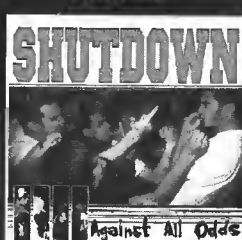
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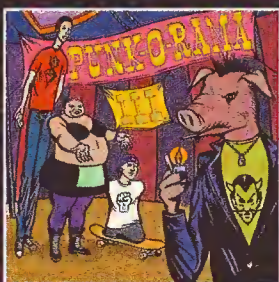
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funk-o-rama
vol. 3



bad religion
"all ages"



nofx
"so long"



union 13
"east los presents"